AMERICAN INSTITUTE
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ARCHITECTS

1967

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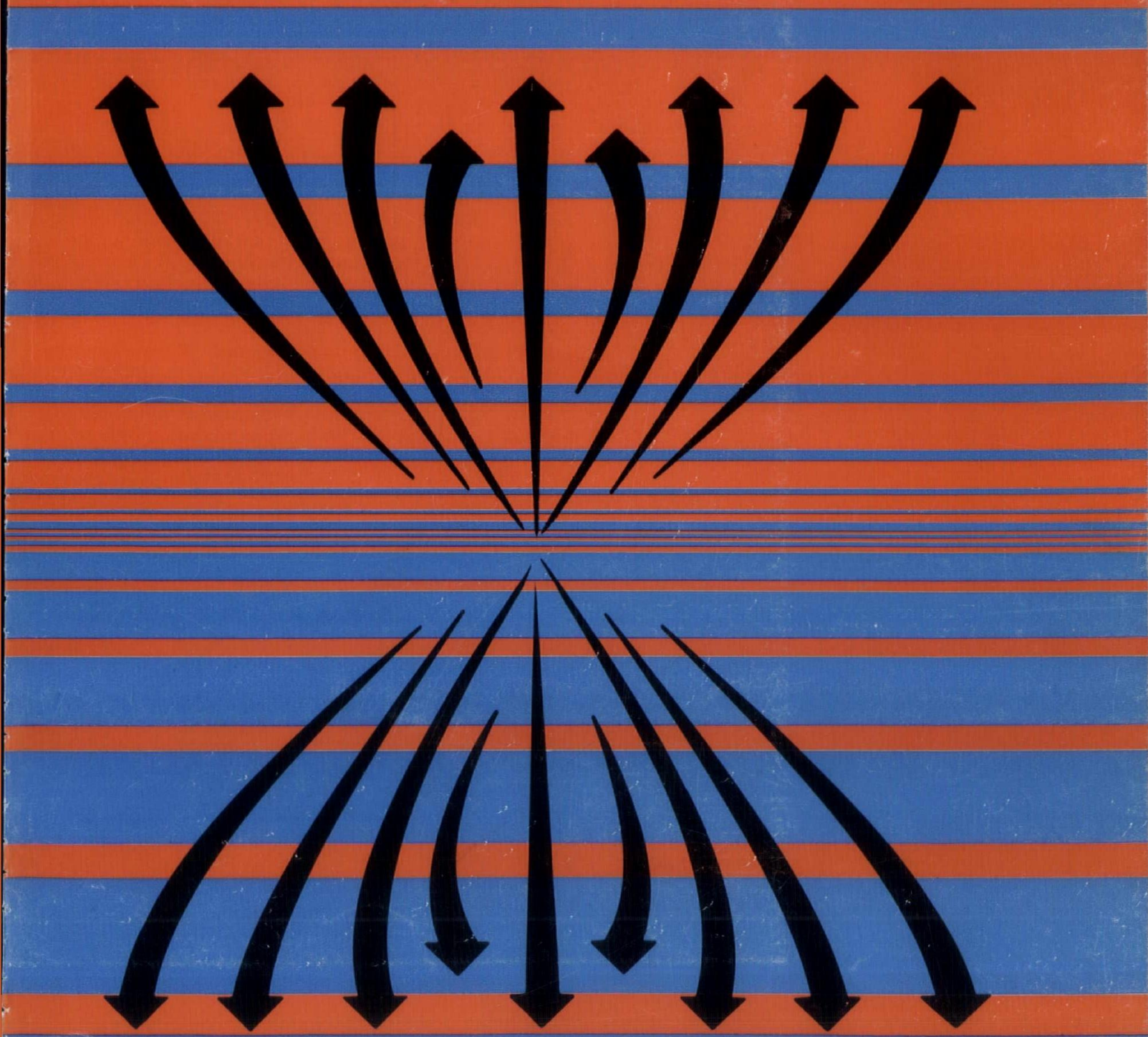
Muddle in Milwaukee

Architects at Home

Year 'Round Conditioning

wisconsin architect

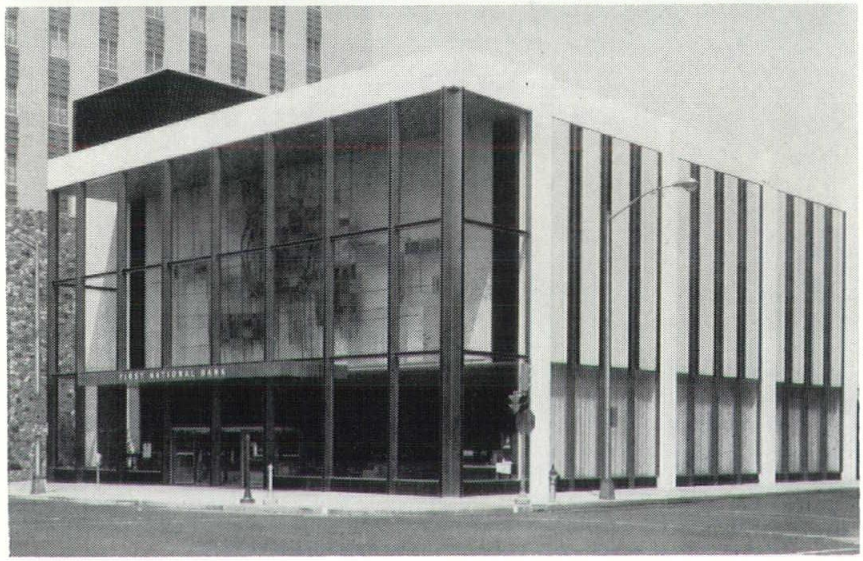
january/1967



AIRTEX RADIANT CEILINGS . . .

Holy Name of Jesus Church — Kimberly, Wisconsin
Narovec & Associates — Architects

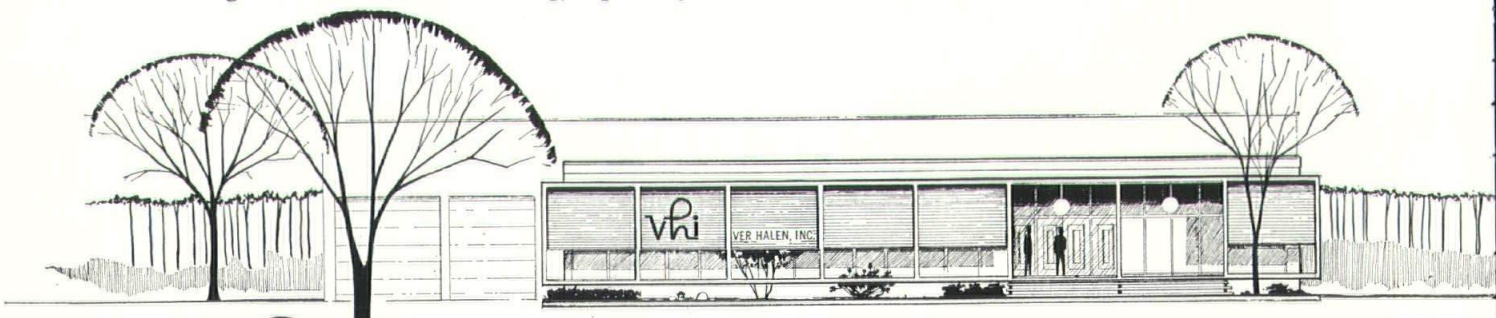
Airtex Radiant Ceilings work perfectly in the Holy Name of Jesus Church. Concentrated radiant ceiling panels at the side aisles take care of basic wall heat loss. Distributed radiant ceiling panels and matching sound reflective ceiling panels provide for the roof heat loss and maintain warm, comfortable pew and floor surface temperatures. The ceiling height is 26 feet in the Nave and acoustical treatment is achieved through the use of perforated acoustical panels combined with the radiant panels in the transepts and with fissured acoustical title applied to certain wall areas.



First National Bank of Appleton
Childs and Smith — Architects

The glass face in the front of the First National Bank of Appleton is 100 feet long and forty-six feet high. Keeping the glass and metal frost and condensation free was accomplished through the use of an Airtex radiant ceiling panel 100 feet long and 10 feet wide. This at the time was the highest radiant ceiling application in the country. Even on cold days the warmth effect is the same as on a sunny, warm day. Cooled air is provided by the slender sill convector even on cold days.

There are many Airtex radiant ceiling installations throughout Wisconsin which do an excellent job of heating and in some cases cooling, especially where the architect utilizes the outside walls for large glass expanses or for the use of cabinets and other such facilities.



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Volume 38, No. 1 january/1967

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notes of the month

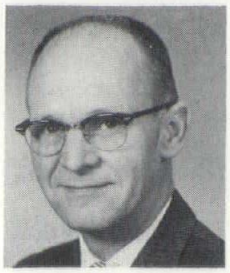
Fred A. Wegner, Milwaukee Public School Board Architect since 1953, announced his retirement at the Southeast Section Meeting held on December 13, 1966, at Billings in Milwaukee. He further informed members present that Thomas L. Eschweiler, outgoing president of the Southeast Section, was appointed to succeed him.

Mark A. Pfaller, liaison officer between the Wisconsin Architect and the Executive Board of the Wisconsin Chapter A.I.A., reported that Mr. D. C. Blasdel and Mr. Hagberg of the Industrial Commission appeared before the Executive Board on December 8, 1966, proposing a series of regional meetings for the purpose of code interpretation.

The Wisconsin Registration Board of Architects and Professional Engineers announced the following: Architectural and Engineering Services: The recent amendment of Section 101.31 (7) Wis. Stats. by Chapter 570, laws of 1965, became effective July 1, 1966. The Statute now requires all corporations, domestic and foreign, offering to practice or practicing architecture or engineering in the State of Wisconsin

(Continued on page 18)

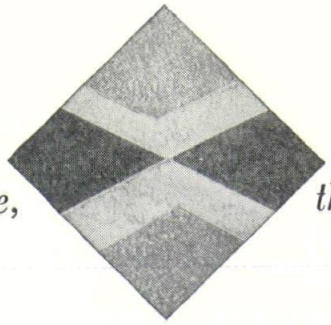
Newly Elected Chapter Officers



John P. Jacoby
President

Lawrence E. Bray
Vice-President

Robert L. Yarbro
Sec'y-Treas.

The beauty of marble,  *the durability of concrete . . .*

TERRAZZO brings an old-world touch to a structure of modern elegance

Textured on the plaza, highly polished for interior floors, traditional terrazzo in a bold new pattern sweeps across the entire ground level of the new administration building of the American College of Surgeons.

The striking design keys the shape and placement of outdoor pools and fountains, provides a pleasing continuity as the building is entered. To achieve the special tones desired, the architects specified both white and grey cement matrices, combined with white, black or grey marble chips, and black obsidian.

The beauty will last. Terrazzo has exceptional life expectancy, easy maintenance. Everywhere architects are recognizing the esthetic as well as the practical advantages of the age-old terrazzo process. Offering an almost unlimited range of colors and patterns, terrazzo enhances the most modern design ideas.

PORTLAND CEMENT ASSOCIATION
735 North Water St., Milwaukee, Wisc. 53202
An organization to improve and extend the uses of portland cement and concrete

American College of Surgeons' Administration Building. Architects-Engineers: Skidmore, Owings & Merrill, Chicago, Illinois.
Terrazzo Contractor: Roman & Co., Chicago General Contractor: Turner Construction Company, Chicago

letters to the editor

Thank you for your recent letter and for the copy of WISCONSIN ARCHITECT. *I have looked it over with interest, patricularly your editorial pertaining to the Governor's Awards in the arts this year.*
Since the development of this program and the establishment of the standards was done by the Wisconsin Arts Foundation and Council, I am asking its President, William Cary, to write further to you.

Sincerely,
Warren P. Knowles
Governor of Wisconsin

Governor Knowles has asked me to read and respond to your editorial in the WISCONSIN ARCHITECT *for October, in which you comment about "the absence of a category for architecture" in the Governor's Awards in the Arts.*
From its inception, WAFC has considered architecture as one of the major arts. George Foster, Austin Frazer and now Maynard Meyer have represented architecture specifically in our organization. It was certainly our intention that architecture should be considered one of the arts and therefore that architects would be eligible for any of the awards in the categories named — creativity in the arts, performance in the arts, support of the arts, and institutional and organizational achievements in the arts.
Since each award is dependent upon an entry submitted by someone, the judges naturally are limited by the entries received. We did actually receive a couple pertaining to architecture, although frankly we were a little disappointed at their scarcity. Perhaps when next year's entries are requested we can, with your help, attract more attention among architects.

Sincerely,
William W. Cary
President, Wisconsin Arts Foundation and Council

Schoene Gruesse an Sie sowie auch alle anderen Mitglieder des AIA Wisconsin Chapter aus der Stadt der Begegnung der Schoenen Kuenste, Gastfreundschaft und Gemuetlichkeit, der Stadt mit zweijahrtausender Geschichte — im Herzen Europas, Welthauptstadt der Musik, Wien.

Jerald R. Stras, J.D.
Wien, Oesterreich

(Greetings to you and all members of the Wisconsin Chapter, A.I.A., from the city of the Fine Arts, hospitality and "Gemuetlichkeit," from the city with a two thousand year history in the heart of Europe, world capital of Music, Vienna.)

Bravo for your editorial on architecture as a fine art! It is a historical fact that architecture ranks among the six major fine arts along with art, dance, drama, music and literature. Why are so few persons seemingly unaware of this fact? Is it partly because of the architects themselves? What are architects doing to make architecture a part of the general education everyone receives, particularly in college? Architectural education is conceived by most architects to be exclusively a matter of training the talented specialist. What about the general student? If architecture is indeed a fine art, architects must be concerned about the education of the "audiences," too. They cannot limit their concern to narrowly specialized curriculum for professionals. Is it inconceivable to have such a thing as an architecture major in a liberal arts curriculum?

Cordially yours,
Robert B. Cantrick
Dean of Fine Arts
Wisconsin State University
Stevens Point

As past editor of INLAND ARCHITECT, *the A.I.A. Chicago Chapter publication, I must compliment you on your excellent magazine. Your regional coverage, well-balanced editorial content, and pleasing layouts all contribute to a lively publication. Congratulations! It's no easy job, as I well know!*

Sincerely,
Betty J. Ritter, A.I.A.
Chicago, Illinois

I have just read your October editorial and enclose herewith a copy of the California Governor's Design Awards Program. It might inspire your Governor for 1967!

Melton Ferris,
Executive Director
CCAIA
San Francisco

December WISCONSIN ARCHITECT *arrived this week. Cover is superb — my favorite of 1966. Story on gas lights is GREAT. Congratulations.*

Mary Ellen Pagel
Milwaukee, Wisconsin

Muddle in Milwaukee

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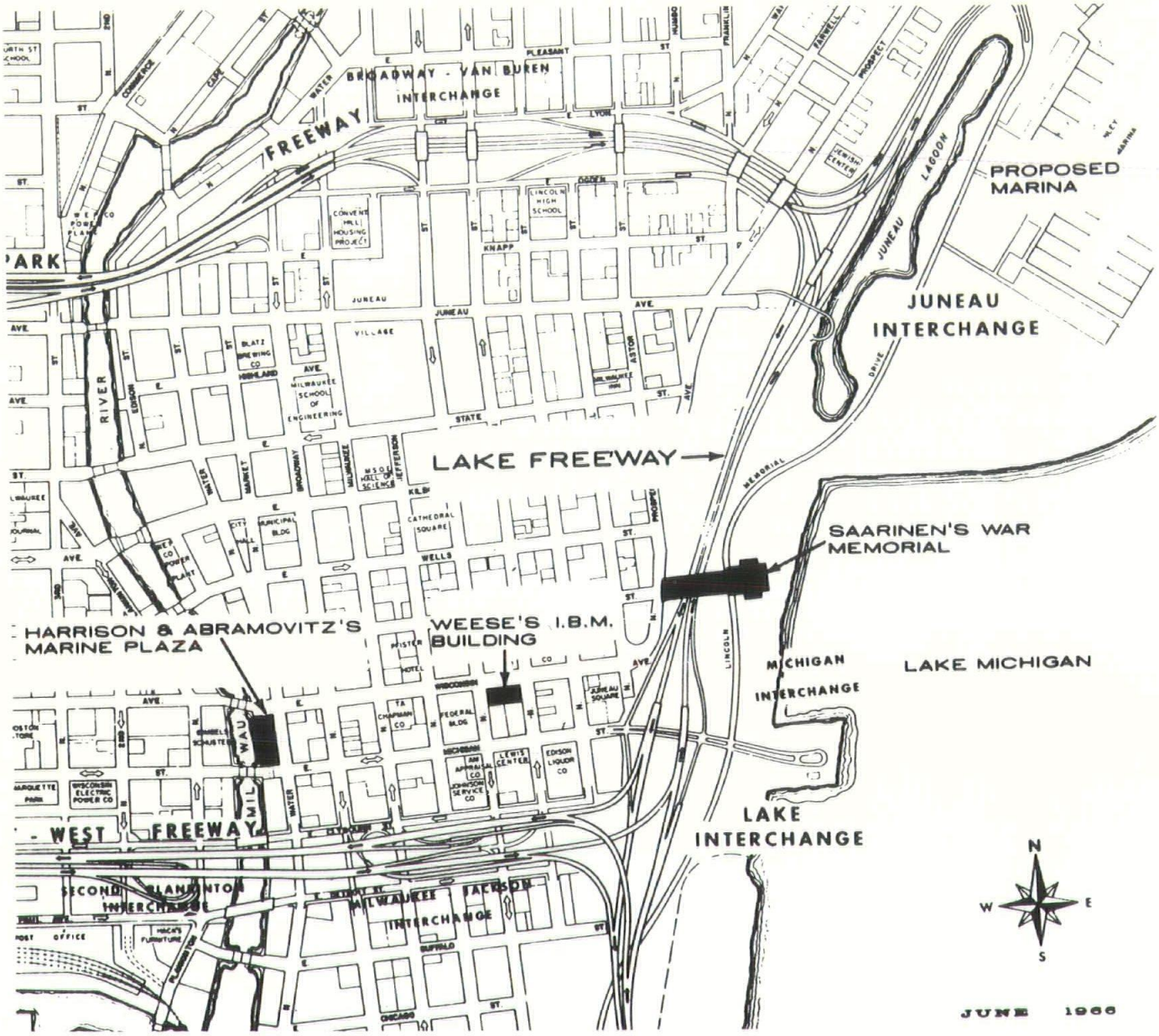


Milwaukee's lakefront has always been one of its greatest assets. It stretches for miles beneath a high, sloping bluff; and because of the foresight of some early city fathers, much of the lakefront land was turned into spacious, well-maintained parks. To the north, there is Doctors' Park; to the south, Grant Park; and, in between, fronting on the downtown area, are Juneau and Lake Parks. They are havens for people from all over the city, who flock there in hot weather with their picnic baskets. Some even bring mattresses and spend the night. Fires along the beach can be seen late on summer evenings.

Lincoln Memorial Drive, built in the late 1930's, wends its way along the lakefront, starting at Eero Saarinen's War Memorial, past a long, shaded lagoon, a yacht club, a curving stretch of public beach, and a gun club. Few cities in the country can boast such an enlightened use of a waterfront. The Drive, far from becoming a speedway for motorists passing to and from town, became an automobile promenade of sorts, from which motorists watched Lake Michigan in all its moods, from which boys in convertibles whistled at girls on the beach, and along which Sunday motorists could park and wash their cars. In short, the Drive, instead of cutting the city off from the lakefront, made it even more accessible. It is not unusual even today to see a line of traffic come to a halt while a mother duck leads her family from the lagoon and across the road on some unexplainable mission.

Now, for reasons almost too well known to mention, the roadbuilders want to change that. Milwaukee's plight, while far from unique, is nontheless pathetic. Proposed plans call for an eight-lane expressway that would knife along a portion of the downtown lakefront, decisively cutting it off from the city behind it. Those hardy souls who manage to penetrate the barrier

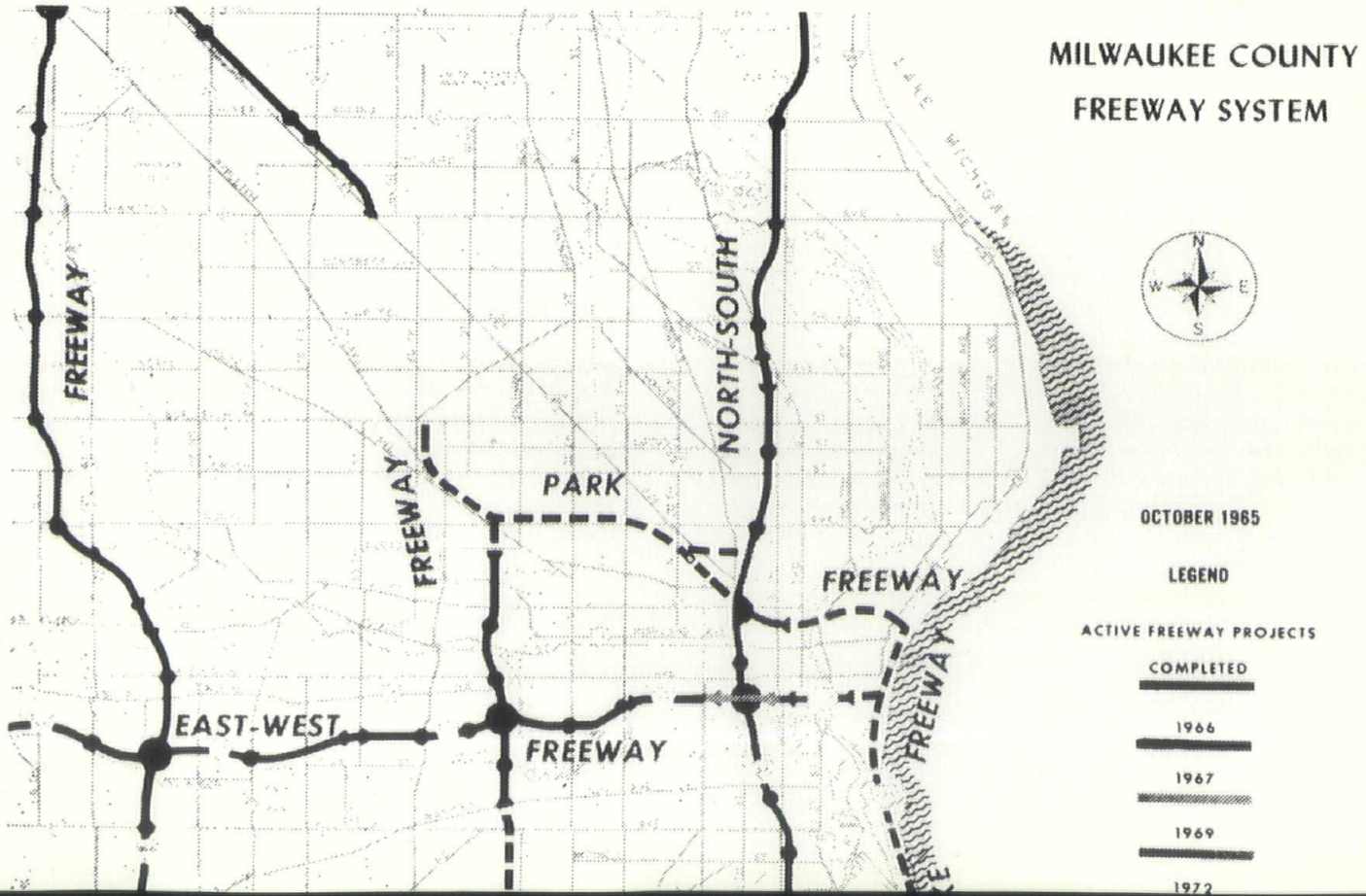
to be thrown up by the Lake Freeway, as it is to be called, will be able to eat their bratwurst sandwiches to the accompaniment of the roar of freeway traffic. A day on the Milwaukee lakefront will become like a day spent next to any other interstate highway.

Interstate highway funds are involved. The lakefront extension of the Milwaukee Freeway system is estimated by the County Expressway Commission to cost about $26 million. Half this amount would be put up by Milwaukee County, and half by the Federal Government. Proponents of the roadway argue that the county would lose Federal funds if the Lake Freeway is not built. This all-too-familiar argument is not unlike the logic of a Nazi prison camp commandant arguing that he would lose government funds if he failed to build a gas oven.

Milwaukee is in great need of a well-planned transit system. There is no rapid transit. The vastly curtailed railroads offer no commuter service to suburbs, and the automobile remains the only efficient means of getting to and from downtown. Belatedly, Milwaukee started a freeway system, with arteries running into the center of town from the west, south, and north. But, according to most Milwaukeeans, an extension running along the lakefront is needed about as badly as Atlanta needs a baseball team — in other words, not at all. There is adequate automobile access to the downtown area from the wealthy residential area to the northeast along existing city streets, especially with the north-south freeway carrying traffic into town from outlying areas. The reason the loop along the lakefront was added seems to be that parkland, already owned by the county, is cheap. But is it? The ultimate cost to Milwaukee residents can hardly be measured. Where will people go on summer evenings and week ends if the lakefront becomes undesirable? How will downtown residents like opening their windows on summer nights to get the lake breezes and find instead that they are inhaling exhaust fumes from cars and trucks? Residents of Philadelphia, New Orleans, and San Francisco, all victims of the penurious planning of the Bureau of Public Roads, can tell them. Downtown merchants, so anxious for these roads, fail to understand that, far from bringing more people into the city, these rivers of concrete, if mishandled, only make it more desirable and easier to leave town.

Fortunately for Milwaukee, there is still hope. An informal group of concerned citizens gathered 48,000 signatures (they needed only 45,000) for a petition calling for a referendum on the issue to be put to the City of Milwaukee residents. On April 4, 1967, they will be asked to vote on whether they think the freeway extension through the park along the lake is consistent with Milwaukee policy. If the vote is no, the city can recommend to the county that the route be restudied. It is an involved procedure. But in the time gained perhaps the Bureau of Public Roads can be made to see that you do not have to pave it just because it is green.

Editor's note: (48,493 signatures have been ruled valid by the City Election Commission. The Petition was declared legal by the City Attorney. The Common Council has not accepted the petition as it stands, choosing to let the issue come to a referendum. In a public meeting on December 8th, 1966, the County Board's Highway Committee asked that the County Corporation Council be authorized to ask the courts for an injunction, preventing the issue to come to a referendum. And there the matter stands.)



Theodore Lincoln Eschweiler

(1895-1966)

An Appreciation

Though the architectural profession often seems mainly interested in the artistry of those members who qualify as outstanding designers, it may occasionally take note of the contributions made to the profession by the architect-administrators and business heads who bring the work into the office and who do so much to interpret the designer's ideas to their clients and see to the successful execution of the design. The true practitioner of an art so broad as architecture, so fundamental to human society, and so necessary to the expression of the larger qualities of the human spirit must himself be broad, many-sided, and sympathetic. Such a man was Ted Eschweiler. Living up to every professional and ethical exaction as an architect, he combined these qualities with the fine attributes of a well-bred, cultured gentleman who was also an astute man of business, a good citizen, and a genial friend to those who knew him best. The news of his death on November 15 came as a shock to his many friends and associates, and with it a sense of profound loss. He was in our time one of the few remaining architects in the oldest and best sense of the word.

If modern life sometimes seems to lack real quality, it will not be difficult to connect this impression with the fact that many of the broad and generous convictions which characterized the generations immediately preceding our own have been abandoned and that the rich culture of other days seems to be passing. Perhaps unavoidably, although unfortunately, this lack of quality is also creeping into architecture, and in the hurly-burly of modern competition the architect finds himself increasingly subordinated to the entrepreneur, the developer, the economist, the financier, and the various kinds of engineer. He is often hard-pressed to maintain his identity as a professional man. That he has been able to stand his ground is due in no small measure to the kind of strength the profession has drawn from men like Ted Eschweiler and his father and brothers before him who throughout their practice spanning three-quarters of a century have maintained an unwavering fidelity to the highest ideals of the profession. No architectural personalities were ever more closely or more valuably identified with their profession and with every civic interest in Milwaukee, when the background was architecture, than was the firm of Eschweiler and Eschweiler.

Theodore Lincoln Eschweiler was born in Milwaukee on September 23, 1895, the son of Alexander Chadbourne Eschweiler and Marie Mueller Eschweiler. His father came to Milwaukee at the age of seventeen and after attending Marquette College and completing his architectural education at Cornell University established himself in practice in 1892. For thirty-one years, from 1892 to 1923, A. C. Eschweiler carried on alone, but then he formed a partnership with his three sons, Alexander, Jr., Carl, and Theodore. The firm bought the property at 720 E. Mason Street, completely remodeled the building, and took two floors for itself as offices and drafting rooms. There the firm is entering the seventy-fifth year of its existence and is now known as Eschweiler, Schneider and Associates, Incorporated. Alexander C. Eschweiler, Jr., was a Major in the Army Corps of Engineers during World War I. Carl was in the Navy, and Theodore, also with the Engineers, came out of the service with the rank of Second Lieutenant. Alexander C. Eschweiler, Sr., died in 1940. Alexander, Jr., died in 1951 after he made an emergency landing with his plane on Lake Wisconsin southwest of Portage during a violent snow storm. Carl Eschweiler, for reasons of health, was obliged to retire from practice in 1960. With the death of Ted Eschweiler the last of the original team of Eschweilers has passed from the active professional scene.

Like his father and brothers, Ted Eschweiler attended Marquette College and Cornell University, receiving his degree in architecture for the latter in 1921. He became a member of the American Institute of Architects in 1930, and following the convention of 1931 acted as a Committee of One to develop a strong local organization which was to become the Wisconsin Association of Architects. At his own expense in time and money he successfully stimulated statewide interest in this organization, wrote and presented the first constitution and by-laws at the initial meeting in Madison and offered the basic format for a very functional and active organization. Because of the trend that architecture seemed to be taking as a profession, he wrote a code of ethics which was well received by the profession as well as the public. This code, the first in the history of Wisconsin architecture, provided strong motivation for the elevation of architecture to true professional status and was responsible for a marked change in attitude on the part of the public and the architects themselves.

Ted Eschweiler served as president of the State Association of Wisconsin Architects from 1936 to 1938 and as president of the Wisconsin Chapter of the American Institute of Architects during 1947 and 1948. From 1956 to 1957 he was a director of the Wisconsin Chapter and over the years served on many important committees, including Relations with the Construction Industry, Practice of Architecture, Education and

Registration, Allied Arts, Public Relations, Fee Schedule, Chapter Affairs, Civic Design, and Government Relations. Of the latter two committees, he was the chairman. He was also one of the original founders of the Wisconsin Architects Foundation, an organization which has as its chief objective the extension of financial assistance to deserving architectural students. He was a registered architect in Wisconsin, Illinois, Michigan, Kentucky, and in the National Council of Architectural Registration Boards. Honor awards made to the firm by the Wisconsin Chapter included the First Medal and Special Merit Award in 1952 for the Milwaukee Auditorium-Arena project, and in the same year the Third Medal Award for alterations to the men's cocktail lounge at the Milwaukee Athletic Club. At the time of his death, Ted Eschweiler's nomination to Fellowship in the American Institute of Architects was pending before the Jury of Fellows. It was the privilege of the writer to support the nomination and promote its advancement.

Among his social affiliations were Zeta Psi Fraternity, the Milwaukee Club, University Club, Chenequa Country Club, and Milwaukee Athletic Club. He was a member of the Greater Milwaukee Committee, serving as vice-chairman of the Civic Center Planning Committee of this organization and as a member of its Public Museum Committee. He was also vice-president of the Miller Civic Theatre. Widely travelled, in this country and abroad, he had visited England, Holland, Belgium, France, Italy, Germany, Mexico, Panama, Brazil and Peru.

As to the buildings designed by Eschweiler and Eschweiler, the work accomplished by the firm during the seventy-five years of its existence is numerically of almost unprecedented magnitude and in quality always interesting and consistently good, frequently original and seldom merely conventional. Shoddy construction was never tolerated and hidden corners were never cut if the Eschweilers had anything to say about it. Nevertheless, the contractors' point of view was always respected whenever there were questions and the firm maintained an excellent reputation for fair treatment of all segments of the building industry with which any dealings were had. In the division of work in the firm, Alexander Eschweiler, Sr., and later Carl Eschweiler had charge of the design, but there is no doubt that throughout their joint career Ted Eschweiler's influence was very salutary not only as a restraint to exuberance but as an organizer who saw to the efficient management of the business and brought the work into sympathy with the practical views of the clients. The design philosophy of the firm was aptly stated to the writer many years ago by A. C. Eschweiler, Sr., when he said, "I am perfectly willing to crib someone else's (classical or historical) details, but the plan and the mass have to be my own. Above all, the building has to 'work' and fulfill the purpose for which it is built."

Among the important buildings designed by Eschweiler and Eschweiler are the Milwaukee Arena, Public Museum, Municipal Building, Columbia Hospital, Wisconsin Telephone Company, Mariner Building, Marquette University Law and Science Buildings, the Milwaukee Journal Building, Radio City and the Journal Company's radio and television studios. Numerous churches including St. Thomas Aquinas, Plymouth Congregational, Holy Ghost Church, all in Milwaukee, were also designed by the firm as was the Cistercian Monastery at Okauchee, the Redemptorist Monastery at Oconomowoc, the First Universalist Church at Wausau, and St. Clare's Church at North Lake. Many prominent school and institutional buildings as well as offices, factories and scores of fine houses could be added to the impressive list of achievements. Despite the volume and variety of work and the consistently high quality of all of it, the Eschweilers would have been the last to claim any kind of infallibility for their efforts. On the contrary — and again quoting A. C. Eschweiler, Sr. — the attitude was that "the man who claims he never made a mistake probably never made anything."

Many practicing architects in Milwaukee and elsewhere are "alumni" of Eschweiler's office, either by virtue of having worked there or having studied design in the Atelier Eschweiler headed by Carl Eschweiler during the depression years. In the office both Carl and Ted were the wise counsellors and sympathetic friends of the draftsmen — traits they inherited from their father who was never too busy to give some friendly advice even to the office boy.

Ted Eschweiler's mortal remains were laid to rest on November 19 in the little churchyard next to St. Clare's Church in North Lake where his father also lies buried. His survivors include his wife, Mary Horne Eschweiler, whom he married in 1927; his brother, Carl of Milwaukee; three sisters, Mrs. Frederic Syburg of Chenequa, Mrs. Ralph Friedmann of Milwaukee, and Mrs. Arthur Davidson of Oconomowoc, in addition to other relatives and a host of friends.

Richard W. E. Perrin, F.A.I.A.
Milwaukee 13 Dec 66

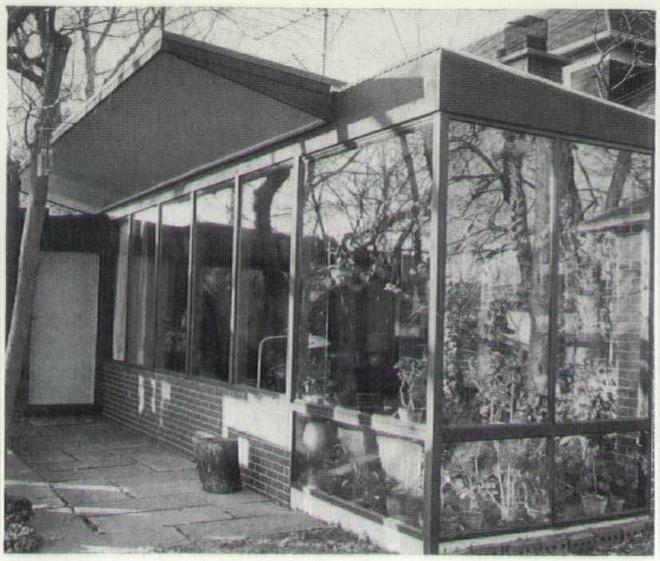
Architects at home

Photos by James Pearson

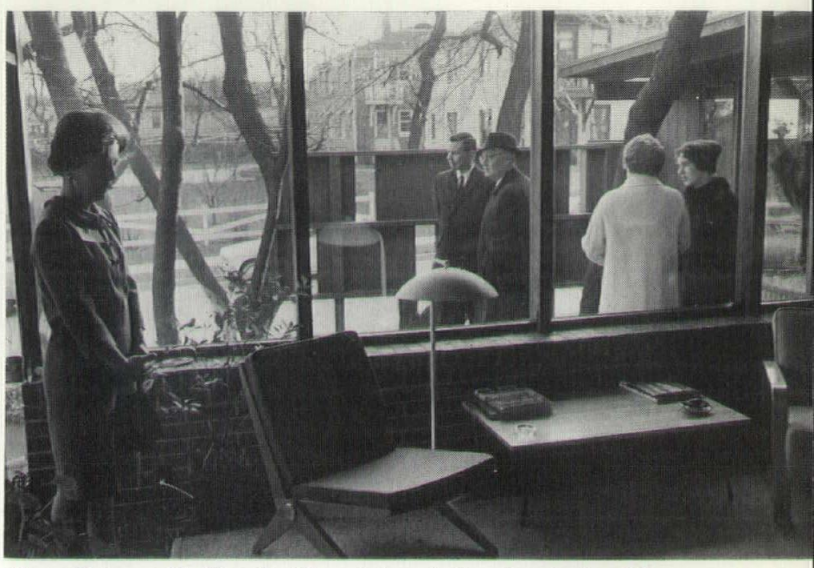
The Women's Architectural League of Milwaukee, Inc. (WAL) 1966 "Architects at Home" house tour was a smashing success. 200 registered guests toured the homes of three architects on December 11, a bright, sunshiny day made to order for the occasion. Architects at Home was organized by the enterprising members of WAL as a benefit for the Wisconsin Architects Foundation to provide tuition-aid for Wisconsin residents pursuing architectural degrees. According to Diane Torke, General Chairman of the event, the immense effort of all WAL members was rewarded by some 400 dollars. Individual WAL members donated the delicious canapes, hot and cold hors d'oeuvres they prepared themselves. Ver Halen Company, The Producers' Council and Aluminum Company of America donated monies for the champagne and brandy-burgundy punches. All the busy WAL members must feel gratified by the result they achieved. We found all visitors excited and interested, inspecting and commenting, scrutinizing and praising. A most satisfactory experience.

Home of Willis and Lillian Leenhouts, Architects
3332 North Dousman Street

. . . in a solar office-house two architects and daughter test traditions. Roman heated floors, Japanese garden courts, early American natural wood, balance one car's exhaust fumes with vagrant growth on small lot back from traffic (our "back 40'"), remember horse did excavating in 1948, feed fireplace from land.
what is new, small, true?
air, earth, fire, love, liberty.



View into the living room.



Mrs. Reimar F. Frank (Connie) quietly absorbed while guests outside are studying the unusual use of the site.

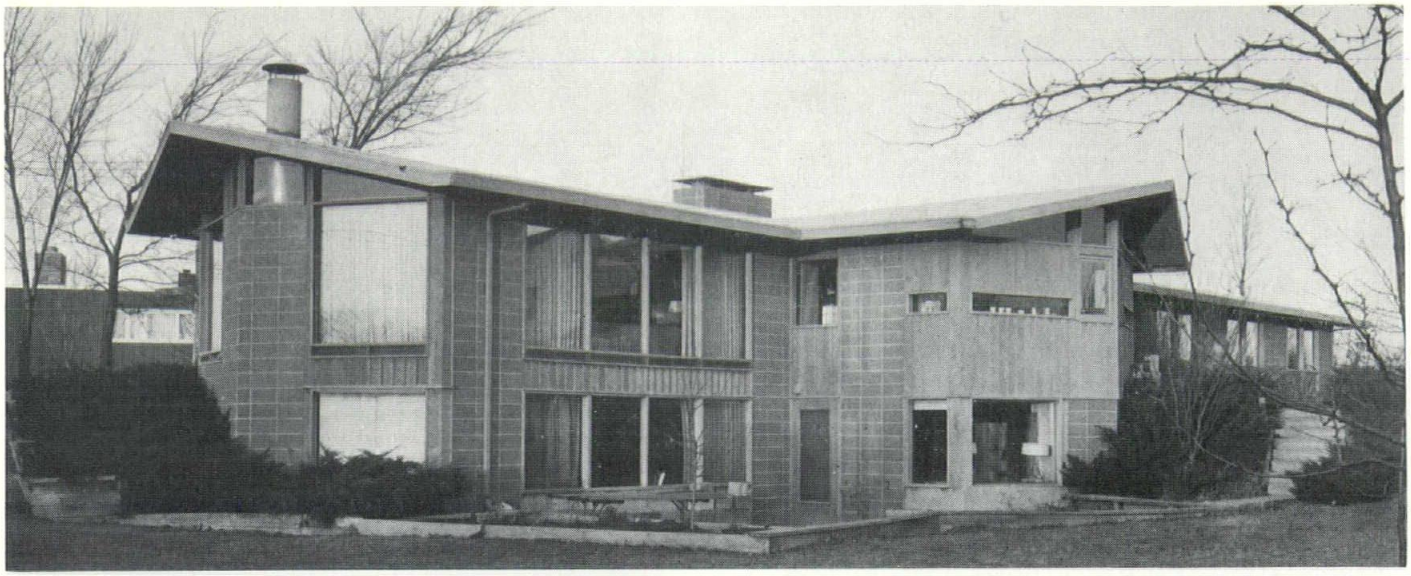
(L. to r.) Mrs. Gary Zimmerman (Sue), one of the busy helpers, Mrs. Thomas Torke (Diane), General Chairman of the 1966 "Architect at Home" house tour, Mrs. Robert Wilund (Pat), Publicity Chairman, Mrs. William Carter (Marion), Chairman of liquid refreshments, Mrs. Robert Inman (Bonnie), Chairman of miscellaneous supplies, and hosts Willis and Lillian Leenhouts.

(L. to r.) Mrs. and Mr. Paul Bronson, Mrs. Wm. Marth, hostess Lillian Leenhouts and Mrs. and Mr. Ralph Reiner.

We could just barely get the gracious co-hosts to the Leenhouts, Mr. and Mrs. Wallace R. Lee, away from their duty of guiding the 200 registered guests through the house. Wally Lee (l.), Frannie Lee (r.).

Charles Harper Residence
9441 North Regent Court

. . . a home for an active family of six . . . designed space living, growing, changing . . . maximum privacy for each . . . maximum openness for all . . . simple construction of extended plan with duplication of details and materials to tie the parts together.



L. to r., Co-Host Douglas Drake, Hostess Mrs. Harper (Pat), Pete and Beverly Alexander, Host Charles Harper and Co-Hostess, Mrs. Douglas Drake (Thallis), seated. Below: View from the foyer into the living room.

It was crowded in the dining room area where Sue Harper eagerly served the guests.

The Kenneth C. Kurtz Residence
8429 West Kenyon Avenue

. . . simple form silhouetted against large trees with major glass areas oriented to the park provides privacy and closeness to nature in an urban setting . . . the interior is treated as a single space, divided only as function demands . . . continuity of earth toned colors and materials create an informal home for an active family.

Below: Vista from the fireplace in the living room toward the foyer, open staircase and dining room area.

Inside, three happy Kurtzs (l. to r.), Mary Lou, Ken and Mrs. Roland Kurtz, greeted the arriving guests.

As the day wore on a little rest was welcomed by (l. to r.) Andrew Kreishman, Mike Sielaff, Mrs. Reiner, Mrs. Waltz and Lana Sielaff, Chairmen of Food Supplies. (Sorry, Mrs. Kreishman!)

Mr. and Mrs. Morton Armour with Hostess Mary Lou Kurtz.

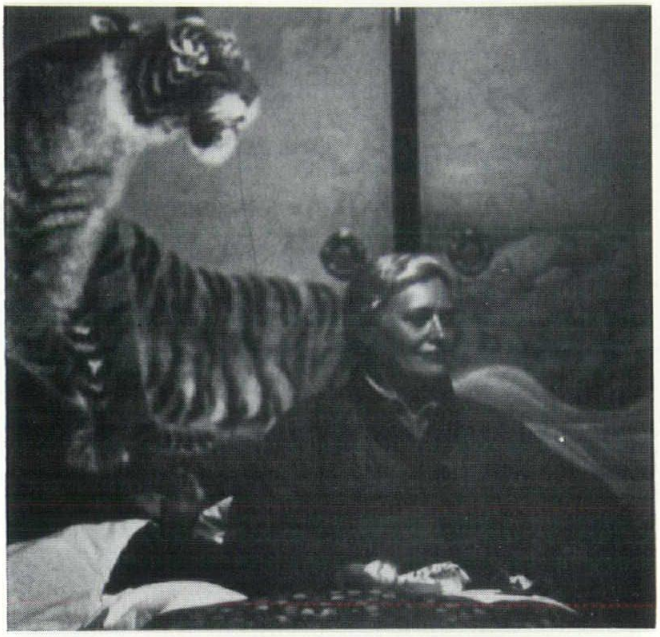
by Margaret Fish

Ruth

grotenrath

Photos by James Pearson.

Ruth Grotenrath and her husband, Schomer Lichtner, have their studios and home at 2626 N. Maryland Ave., in a two-story apartment overlooking a Japanese garden. Ruth, whose work is discussed on these pages, has exhibited widely, in Wisconsin and elsewhere, in Chicago, Washington, D.C., New York City, San Francisco. She has painted murals for public and private buildings, working with her husband on some of these.



Ruth Grotenrath Lichtner, Mt. Koya, Japan.

Meadow, Late Summer. oil

Ruth Grotenrath's theme in her art is the celebration of sensuous loveliness in life and the world.

Her paintings grow from awareness of beauty and readiness to be surprised into joy . . . whether it be by seeing a bowl of green apples, the texture of raw wood, the wild growth of late summer flowers in the meadow of the family retreat at Holy Hill, a vase of yellow iris, a reflected bowl of chrysanthemums, arrangements of paintings, a snowy backyard contrasted with the warmth of a colorful interior, a moth in moonlight, a row of teapots, a covey of doves, a dance of light and shadow, a bird swollen in song, the easel and brushes and other paraphernalia of her studio, tangerines in a Chinese bowl, the lacquered red top of her kitchen table. These are subject matter in the paintings by Ruth exhibited in December of last year at the Bradley Galleries, 2107 N. Prospect Ave. A number of them still may be seen there.

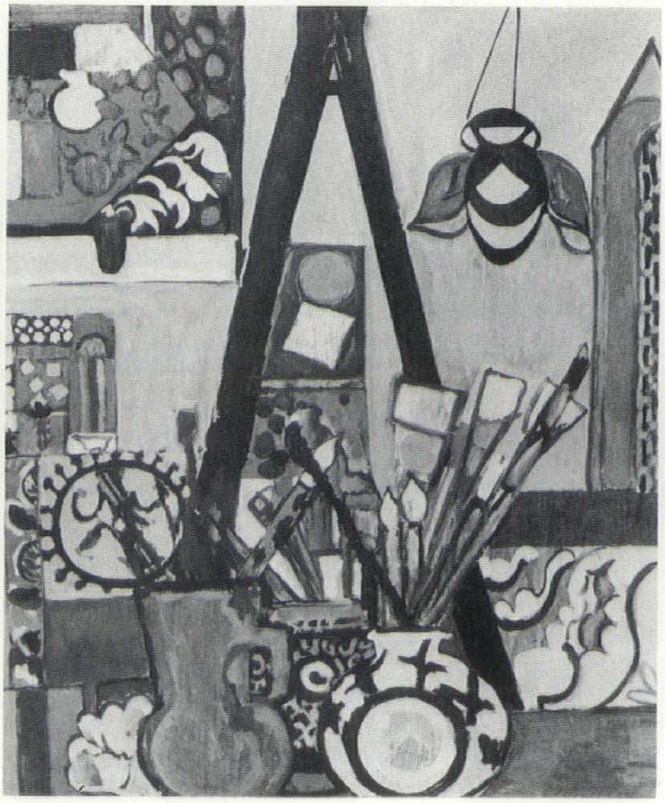
She was a Zen artist before she knew it. Indeed, her husband, the artist Schomer Lichtner, insists: "All artists are Zen because they are so aware of the moment and so receptive to environment." But not all express buoyant repose in their art, as Ruth and Schomer so markedly do.

A year ago, the two traveled to Japan in a group led by their friend Alan Watts, the leading interpreter in the Western world of Zen, and Ruth found her aesthetic beliefs confirmed there. She mentions the elegance, the spontaneity, the exciting use of humble as well as of resplendent materials, often together, and the honesty and care in design and craftsmanship. She

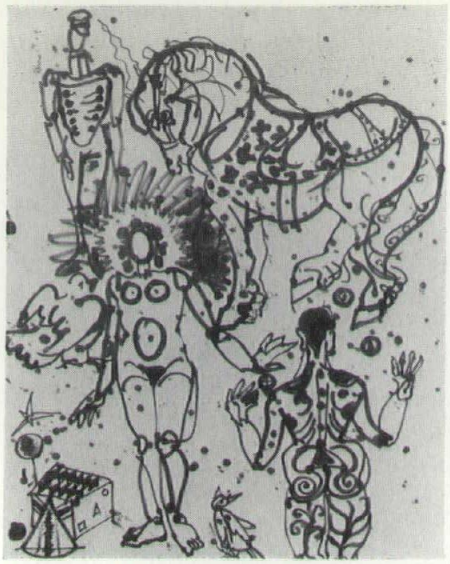
had to remind herself that Japan is a poor country when she saw, "the exquisitely planned and cared-for gardens everywhere, the continuous Frank Lloyd Wright look, the presence of aesthetic principle in anything that has remained natively Japanese."

Most of the paintings and small selection of drawings shown at Bradley's were done after Ruth returned from Japan, in the style she evolved before she traveled there and for which she found confirmation and illumination during her sojourn, embodying these elements: bold patterns kept flat, sometimes with asymmetrical passages within symmetrical patterns, all kept in balance; complicated design accomplished with bold linearism; pleasureable texture; masterly command of line, whether used to define masses or to create areas of calligraphy; daringly brilliant, but not always harmonious, color in the paintings, occasionally including gold and silver leaf; startling points of view, often simply frontal, recreated with visual eloquence; unfailing elegance.

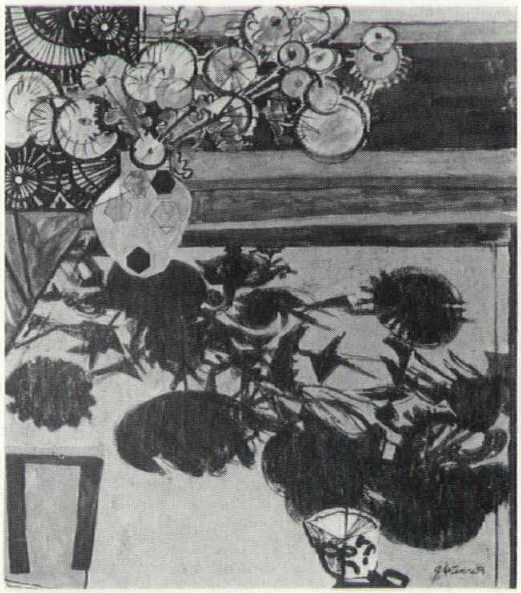
Most immediately arresting in Ruth's exhibit was *The Studio,* in casein and oil on pressed wood, in which the design is boldly tri-sected by the triangular legs of an easel. Smaller triangles repeat the motif and variations of circles and curves are counterposed. Resounding visuality is the effect. Especially memorable to me: *Bouquet,* in watercolor, a lyric and light-holding evocation of yellow spring flowers; *Inside-Outside,* in oil on canvas, a diptych offering an intense, warm indoor room view along with a serene cold wintry landscape evidently glimpsed through the window, the two in calm balance; *Tangerines in a Chinese Bowl,* an oil on board, a still life of brilliant fruit shaped by color, with a blue plate as complement and a decorative trellising of black in an area of echoing orange.



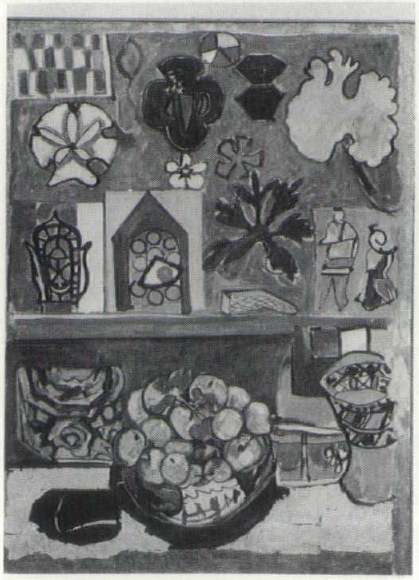
The Studio. oil



Horse and Humans. brush pen



Chrysanthemums. oil
Collection of Mrs. E. Terris.



Bowl of apples. oil

(L. to r.) Outgoing President of the Southeast Section, Thomas L. Eschweiler, shaking hands with newly elected President, G. A. D. Schuett, William E. Johnson, elected Secretary-Treasurer, and William L. Guerin, Vice-President for the second term, all enjoying Tom's witticism

Continued From Page 5

to first obtain a Certificate of Authorization from this Board.

William W. Cary, President of the Wisconsin Arts and Foundation Council, urges everyone to contribute to the following:

On Friday, November 4, 1966, the beautiful city of Florence, Italy, was deluged by the worst flood in its history. This flood caused more damage to Florence's art treasures than the war. Centuries of some of the world's greatest art treasures are in imminent danger of irreparable damage.

The flood's destruction in Italy was so devastating and widespread that Italy finds itself in a precarious financial position. First, it must look to the needs of the people; and, by the time it can turn to the repairs of its masterpieces of art, it will be too late to help many of them.

Recognizing that much of our art heritage stems from this great nation, it was felt that Americans should respond to this urgent need in much the same fashion as the Red Cross responds to such an emergency in time of national disasters.

A national Council for the Recovery of Italian Art has been established. Professor Jack Wasserman at UW-M is the Wisconsin contact. Please give this your careful consideration and send your check made out to CRIA, Inc., and mail it today to Professor Jack Wasserman, UW-M, 3203 North Downer Avenue, Milwaukee, Wisconsin 53211. All gifts are tax deductible.

We are making this appeal on behalf of culture, world-wide. We wish to point out that it is not connected with any of the various efforts within Wisconsin.

The Department of Building and Safety Engineering, Office of the Inspector for Buildings, issued the following memorandum on the subject of Procedure for Heating and Ventilation Plan Submittal.

"It has been brought to our attention that there is some confusion about the procedure for submitting heating and ventilation plans to this office for examination.

We use the same procedure as the Industrial Commission in Madison in that the plan examination fee and the heat loss calculations must be submitted before the plans can be examined.

Therefore, if you wish to have the heating and ventilation plans for any job examined at the same time as the architectural plans it will be necessary for you to send us the following material:

1. *Three copies of the heating plans (if they are bound with the architectural set, please advise us).*
2. *One copy of the heat loss calculations.*
3. *The heating and ventilation plan exam fee which is based on $0.15 per thousand cubic feet of content with a minimum fee of $8.00.*

Checks should be made out to the order of the City of Milwaukee and both the check and the heat loss calculations should be sent to George M. Kuetemeyer of this department to avoid loss in handling."

The Wisconsin Chapter A.I.A. and the Producers' Council jointly sponsor a Remodeling Seminar, scheduled for February 10, 1967. This will be an all-day meeting, starting at 9 a.m. through 5:30 p.m., at the Milwaukee Arena. Program Agenda: 9:30 a.m.-11:45 a.m. "Minor Remodeling" (Design, Materials, Construction and Economics). 11:45-2 p.m. Cocktail, Lunch and Exhibit Time. 2 p.m.-4:30 p.m. "Major Remodeling" (Design, Construction and Economics). Co-Chairmen of the event are Pete Alexander and Harry Wittwer.

Milwaukee Art Center Exhibition Schedule: January 6 through February 5, "European Drawings," a major survey of European Drawings with emphasis on those artists who seem especially relevant to current trends and developments. January 6 through February 5, Joan - Josep Tharrats, forty - five paintings and lithographs by this young Spanish painter who was one of the leaders in the renewal of Art in Spain after the civil war. Gallery Hours: Daily, 10 a.m.-5 p.m.; Thursdays, 10 a.m.-10:30 p.m.; Sundays and Holidays, 1-5 p.m. Guided tours for groups of 10 or more can be arranged by calling 271-9508.

Milwaukee Art Center Film Schedule: January 19, 1967, "La Corrida Interdite by Denys de Daunat"; "Death of a Cyclist" by Juan Bardem; January 26, 1967, "Automania — 2000" by Halas and Batchelor; "Big Deal On Madonna Street" by Mario Monicelli. 8:15 p.m. Memorial Hall. Admission free.

waf Wisconsin Architects Foundation

by Sheldon Segel

Phase Nine

CHAPTER AD HOC AND STATE COORDINATING COMMITTEES — A REPORT

To bring into reality a School of Architecture in the University of Wisconsin, the people who will deserve major credit will be numerous. The most recent role in the objective was assigned to Wisconsin architects Mark Pfaller, Allen J. Strang and William Wenzler, together with Harlan E. McClure, Dean of the School of Architecture at Clemson University, and James Schinneller, Professor at U.W.M.

Their role has been to assist the staff of the Coordinating Committee on Higher Education to develop a statement to show the need for a School of Architecture, an all-embracing task which was accomplished.

Dean McClure prepared an excellent analysis. He points out the value of an Architectural School to the entire community, to the profession and to the building industry. He cites specific as well as general advantages. He shows the geographical distribution of architectural schools in relation to population distribution. He calls attention to the high cost for students attending schools in neighboring states. He concludes with a strong statement concerning the overwhelming concensus of agreement by all groups studying the problem, the value to the physical growth of the State and to the design profession. He concludes with a recommendation for a 4-2 program.

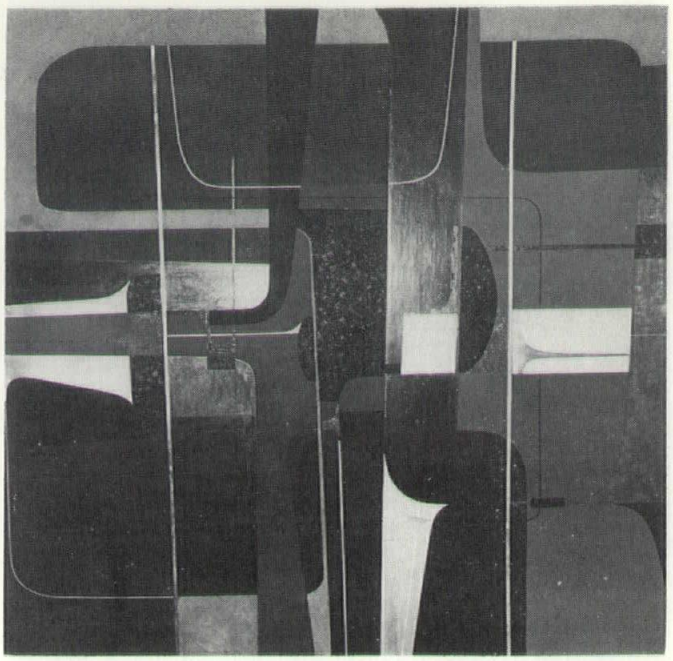
A second paper accompanying Dean McClure's report was prepared by the Chapter's Ad Hoc Committee (Messrs. Pfaller, Strang and Wenzler) and was put into final form by Professor Schinneller of U.W.M.

This document calls attention to the fact that students attending architectural schools out-of-state rarely return. It points out the value of an architectural school to the State of Wisconsin and local governments, to the building industry and to the economic growth of the State, as well as to the profession of architecture. Finally a statement of the importance of architecture to society is given. The document is backed up with a series of exhibits including historical background with a plea for architectural education in 1897 quoted from "The Wisconsin Engineer." Included are statements of assistance and financial support (Wisconsin Architects Foundation), an analysis of fees at other schools, the number of Wisconsin students currently training out-of-state, the great deficiency of trained office personnel in population ratio, also a projection of construction potential within the State.

The conscientious job of proving need of a School of Architecture, accomplished by these papers, should exert considerable influence. The ultimate sanction of the goal must be determined by the State Legislature, and, therefore, members of the profession and those allied with it should exert every influence locally and state-wide to support a School of Architecture in the University of Wisconsin.

ART AWARD

Pursuant to one of its aims, that of recognition of the arts closely allied with the architectural profession, Wisconsin Architects Foundation offered an award at the 32nd Wisconsin Salon of Art at Madison, held November 20 to January 2. By prior arrangement, the Foundation received permission to have an art selection made by two of its Directors residing in that community. Allen J. Strang and Byron Bloomfield chose the work of William Lachowicz, pictured here, for an award of $50 which was listed in the handsome catalog as a "Citation." Structure I, which unfortunately loses its effectiveness in black and white reproduction, has "a lacquer base on masonite hardboard, medium consisting of oil, plaster paints, plastic metals, and adhered areas of aluminum and oxidized steel," as described by the artist.



It is noteworthy to recall that an article concerning William Lachowicz was written by Margaret Fish and published in the August 1965 issue of WISCONSIN ARCHITECT.

Born in Two Rivers, Mr. Lachowicz received his training at Layton School of Art, Milwaukee, in the 40s. He has been exhibiting professionally since 1950 at Wisconsin exhibitions, Chicago Art Institute, Corcoran Gallery of Art, Butler Institute of Art, Los Angeles Art Museum, Charleston Gallery of Art, several of these showings resulting in purchases for both gallery and private collections.

MEMORIALS — 1966

Fred C. Doepke	*Stanley Howe*
Urban Peacock	*William E. Treichel*
Hannah Rostad	*Frederic Sammond*
Herbert J. Grassold	*Frieda Wedegartner*
Don E. Knoblauch	*Clara Pergande*
Hattie Best	*John W. Spransy*
Gerald Rohmer	*Edward Schmaltz*
Carl F. Eschner	*Theodore L. Eschweiler*
Mrs. Waldemar Kopmeier	*Edward A. Purtell*
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What's New in Conditioned Air or What's New in Indoor Comfort

Robert G. Sandvik

With the trend towards urbanization and the population spending the larger portion of their lives indoors, we are charged with providing them with an indoor climate that is as good, or better than, that which they can find out-of-doors on a warm summer day.

You may read in your daily paper about the air pollution problem and think that it only applies to Los Angeles. Do you know that Milwaukee has industrialized and "automobilized" to such an extent that new meters will have to be used to measure the amount of some of the contaminates in the air? The present instruments on the top of a downtown fire station have gone above (and off) their scales several times a month. We will never know what the higher readings were. And, of course, the dust and dirt that falls in Milwaukee County each month is measured by the tons.

This is what we have in the way of fresh air on the outside of our buildings. If we are going to provide an indoor climate that will be comfortable and healthy for the occupants, it stands to reason that the first thing that we have to do is provide a method of filtering the impurities from their source.

Developments from our modern space-age scientists gave us the "clean rooms" that are necessary to the accuracy of our missiles and rockets. Air can be electronically cleaned with a unit so efficient that particles of smoke or smog as small as 1/850,000 of an inch will be trapped. Equipment to accomplish a similar type of filtration is available not only for industrial use but also for commercial buildings and residences.

Filtering the warm or cool air that is circulated through a heating system, along with the fresh air that is brought in, gives us a cleaner and healthier place to work or live. When the air is filtered several times each hour the fine air-borne dust and smoke particles are trapped in the air filter, instead of constantly being stirred up by foot traffic, and eventually settling on interior fixtures and appointments. The number of times that a thorough cleaning is required is usually cut to a small fraction and lowers the cost of maintenance.

Many air systems now include germicidal lamps to purify the air after it has been filtered. Some employers claim that the use of germicidal lamps cuts down the absenteeism of their employees due to the common cold and other diseases that are communicated through the air.

The use of a humidifier in the heating system to provide moisture to the dry winter air will improve the indoor comfort conditions. It is generally accepted that a lower temperature can be maintained with complete comfort. It generally relieves dry sinus conditions as well and lessens some dry skin problems. Musical instruments and furniture are kept from being dehydrated and will last longer. Oil paintings also suffer from extreme humidity changes that occur when the dry winter air is heated without introducing moisture to keep the air at a comfortable relative humidity.

Many research projects by such bodies as the General Services Administration and some educational institutes have confirmed the fact that maintaining comfortable temperature levels, summer and winter, increases the productivity of individuals enough to warrant air-conditioned offices and schools. One Milwauke firm has air conditioned their entire plant to improve their quality control and production.

The new conditioned air systems are making more and more use of high velocity/high pressure air to accomplish an indoor comfort environment for the occupants of today's modern buildings.

High velocity air is air that exceeds 2000CFM and may have a static pressure in the duct system up through 10 inches W.G. This will provide more air while restricting the duct size to a fraction of that which would be required by a low velocity system.

High velocity ducts may be used in conjunction with induction, terminal reheat, or dual duct systems. High velocity ducts can, in fact, be used anywhere in an air-conditioning system as long as provisions are made to control flow and attenuate sound at the air outlet.

Sound attenuators, mixing boxes and sound insulated ducts are some of the means employed to control the sound. A well-engineered and installed system with the proper quality equipment will provide a complete comfort system that is "Unheard of" or from.

The most versatile or flexible is the dual duct system. With both a warm air and a cool air supply, each area, room or zone, can select the correct air temperature that it requires. One room may require heat while the adjacent room may require cooling. A small meeting room full of people, or an equipment room, may require air to cool the occupants, while the room next to it may be a reception area, with only one occupant who requires considerable heat because of heat loss through an outside door that is frequently opened.

Both areas can be maintained at the same comfort level with a dual duct system that can provide heating, cooling, the proper amount of humidity, cleaning, filtering, and freshening of the air supply.

One important feature that is usually incorporated into an air system is that nearly 100% of the maintenance will be accomplished in one equipment room so that the "travel time" of the building maintenance man is at a minimum and the mechanical equipment is usually under visual control.

You cannot hear, see, smell, taste or feel it, you only are aware of it when it is not present. That is Indoor Comfort. We all want it. It surrounds us constantly (we hope) and is another one of the many items that is supplied by the Architect and his engineering staff with a little help from a competent Sheet Metal and Air Conditioning Contractor.

1966-67 List of Accredited Schools of Architecture

ARIZONA, UNIVERSITY OF
Tucson, Arizona — B.Arch.
College of Fine Arts
Sidney W. Little, Dean

ARIZONA STATE UNIVERSITY
Tempe, Arizona — B.Arch.
College of Architecture
James W. Elmore, Dean

ARKANSAS, UNIVERSITY OF
Fayetteville, Ark. — B.Arch.
Department of Architecture
Fay Jones, Chairman

AUBURN UNIVERSITY
Auburn, Ala. — B.Arch.
School of Architecture and The Arts
William A. Speer, Dean

CALIFORNIA, UNIVERSITY OF
Berkeley, Calif. — B.Arch.
College of Environmental Design
Martin Meyerson, Dean

CALIFORNIA STATE POLYTECHNIC COLLEGE (Provisional)
San Luis Obispo, Calif. — B.Arch.
Department of Architecture & Architectural Engineering
George Hasslein, Head

CARNEGIE INSTITUTE OF TECHNOLOGY
Pittsburgh, Pa. — B.Arch.
Department of Architecture
Paul Schweikher, Head

CATHOLIC UNIVERSITY
Washintgon, D. C. — B.Arch.
Department of Architecture
Paul A. Goettelmann, Head

CINCINNATI, UNIVERSITY OF
Cincinnati, Ohio — B.S. in Arch.
College of Design, Architecture & Art
Harold R. Rice, Dean

CLEMSON UNIVERSITY
Clemson, S. C. — B.Arch.
School of Architecture
Harlan E. McClure, Dean

COLORADO, UNIVERSITY OF (Provisional)
Boulder, Colo. — B.Arch.
School of Architecture
DeVon M. Carlson, Dean

COLUMBIA UNIVERSITY
New York, N. Y. — B.Arch.
School of Architecture
Kenneth Smith, Dean

COOPER UNION
New York, N. Y. — B.Arch.
School of Art and Architecture
Esmond Shaw, Dean

CORNELL UNIVERSITY
Ithaca, N. Y. — B.Arch.
College of Architecture
Burnham Kelly, Dean

DETROIT, UNIVERSITY OF (Provisional)
Detroit, Mich. — B.Arch.
School of Architecture
Bruno Leon, Dean

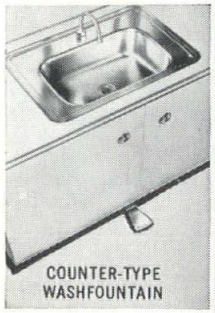
FLORIDA, UNIVERSITY OF
Gainesville, Fla. — B.Arch.
Department of Architecture
James T. Lendrum, Dean

GEORGIA INSTITUTE OF TECHNOLOGY
Atlanta, Ga. — B.Arch.
School of Architecture
Paul M. Heffernan, Director

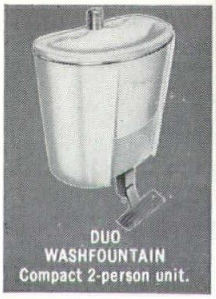
HARVARD UNIVERSITY
Cambridge, Mass. — B.Arch.
Graduate School of Design
Jose Luis Sert, Dean

HOUSTON, UNIVERSITY OF (Provisional)
Houston, Texas — B.Arch.
College of Architecture
Richard W. Lilliott, Jr., Dean

HOWARD UNIVERSITY
Washington, D. C. — B.Arch.
Department of Architecture
Howard H. Mackey, Head


COUNTER-TYPE WASHFOUNTAIN

CIRCULAR WASHFOUNTAINS 36" and 54" diameter sizes.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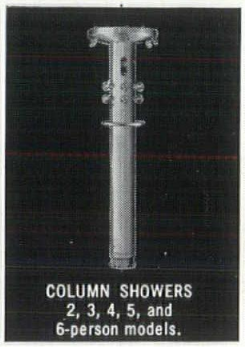
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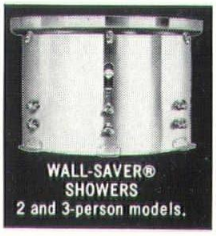
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Urbana, Ill. — B.Arch.
Dept. of Architecture & Architectural Engineering
Granville S. Keith, Chairman

IOWA STATE UNIVERSITY
Ames, Iowa — B.Arch.
Dept. of Architecture & Architectural Engineering
Raymond D. Reed, Head

KANSAS STATE UNIVERSITY
Manhattan, Kansas — B.Arch.
College of Architecture and Design
Emil C. Fischer, Dean

KANSAS, UNIVERSITY OF (Provisional)
Lawrence, Kansas — B.Arch.
School of Architecture & Architectural Engineering
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KENT STATE UNIVERSITY
Kent, Ohio — B.Arch.
Department of Architecture
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School of Architecture and Planning
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Harold C. Rose, Director

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(Continued on page 25)

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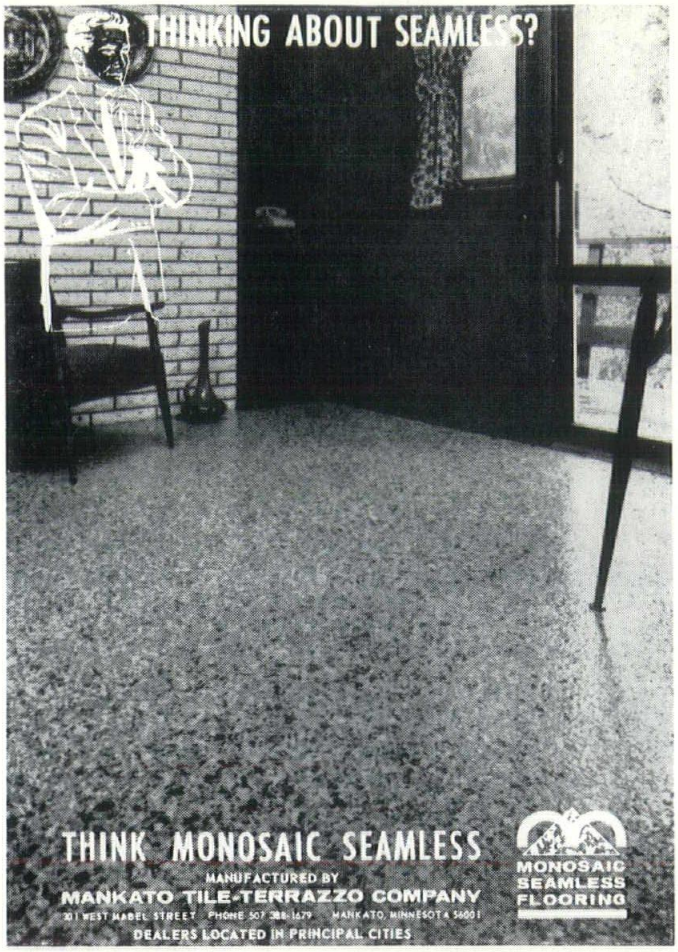

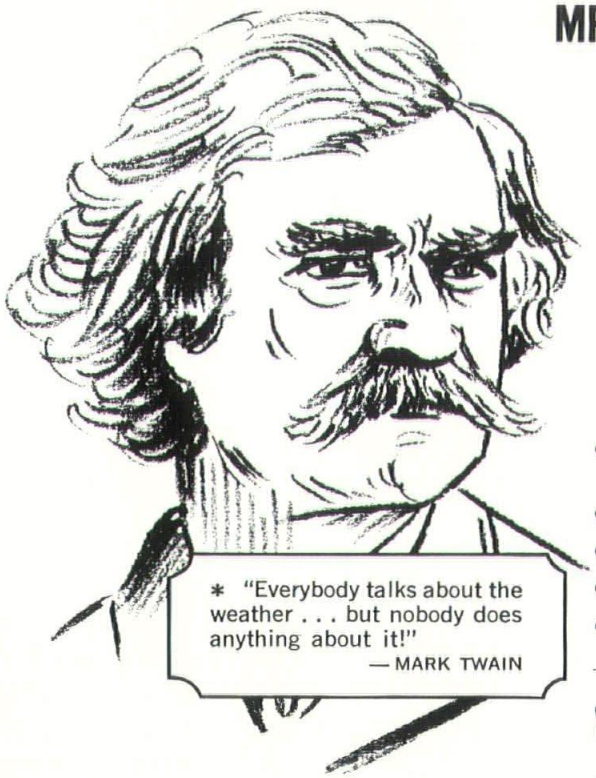

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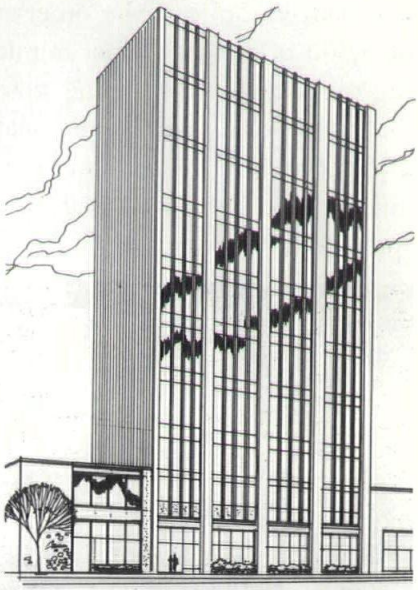
Facts About Dual Duct High Velocity Air Distribution Systems

Air inside the modern commercial building needs to be thoroughly conditioned for the comfort, health, and efficiency of its occupants the year around. This requires an air distribution system that provides heating, cooling, the proper amount of humidity, cleaning, filtering, and freshening. Only a ducted air distribution system meets these requirements, and a **dual** duct high velocity air distribution system does it best.



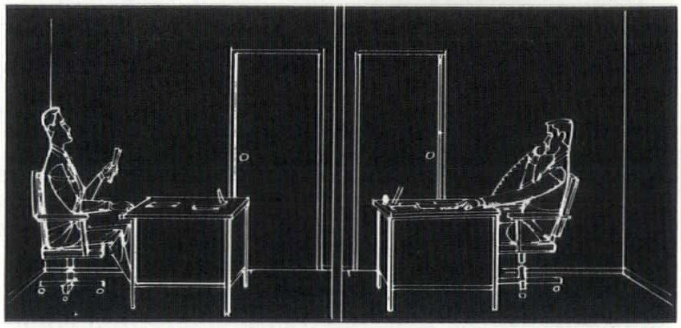
Today's gleaming towers of steel and glass, and tomorrow's even more advanced structures, require the most modern concept in air distribution—dual duct high velocity systems.

Many Advantages

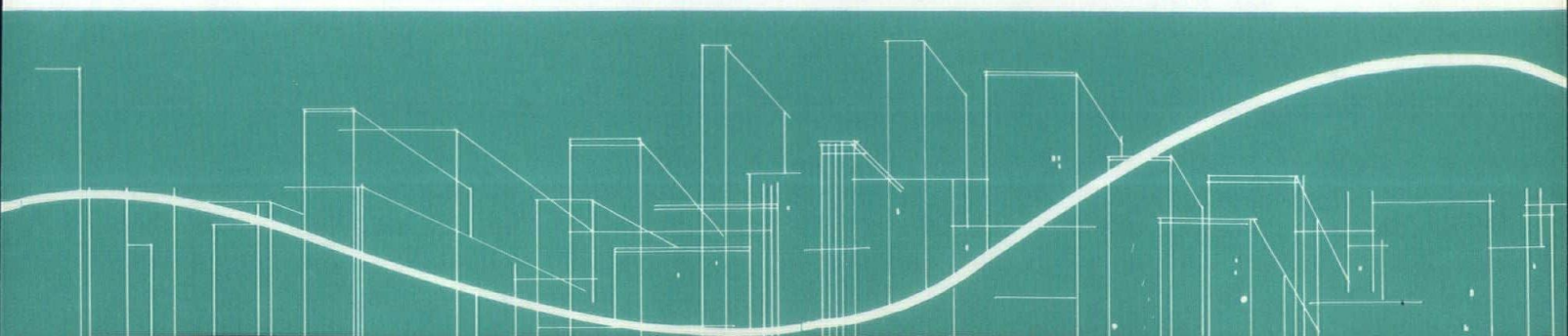
With a dual duct high velocity air distribution system there is no equipment in the working area to interfere with placement of furniture or interior decor. Ductwork is concealed above the hung ceiling and air is introduced into the room through a wide number of functional and aesthetically designed air diffusers or other air outlets. The constant supply of conditioned air can be adjusted quickly to varying heating or cooling requirements. In addition, building pressurization is used to prevent the infiltration of unconditioned air.

Installation and maintenance are easy, even in existing buildings, keeping costs down. The system's equipment does not detract from the external appearance of the building. The system provides for individual comfort, and control of air conditioning in individual rooms or zones is easy.

Flexibility for remodeling and repartitioning is provided. Unwanted air can be exhausted to prevent its recirculation through the building. Finally, cost compares favorably with other types of systems. For example, the cost for installing a dual duct high velocity air distribution system in a large office building in Toronto, Ontario, Canada, was $2.92 per gross square foot. In a building four times as big, in Indianapolis, Indiana, the cost per gross square foot was only $2.95.

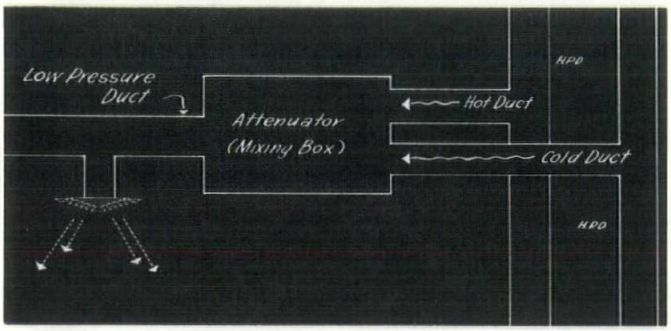


A dual duct high velocity air distribution system makes it possible to maintain constant temperatures of differing degrees in adjoining offices.



What Is a Dual Duct High Velocity Air Distribution System?

This is a system for distributing conditioned air—that is, heated, cooled, humidified or dehumidified, freshened, and filtered air—to living or working spaces through two ducts running side by side. One duct carries hot air, the other cold air at velocities of 3,500 to 4,000 feet per minute, or greater, allowing the use of ducts smaller than those used in other air distribution systems. Air velocity is reduced, and a proportioning of cold and hot air takes place in a mixing box, before air from the system reaches the space to be conditioned.*

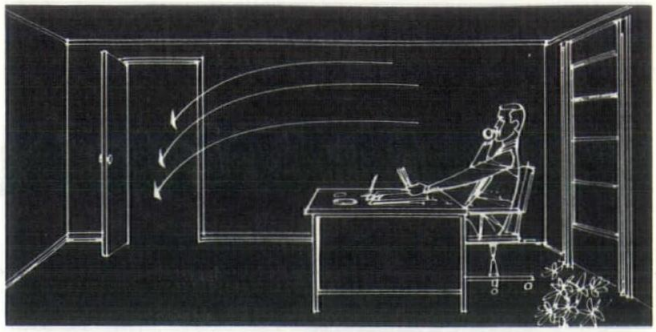


Air from the hot and cold ducts is proportioned to the desired temperature in a mixing box before distribution to living or working spaces.

Air Control Assured Throughout System

Effective control of air temperature, humidity, freshness, filtering, and cleaning is assured because outside air is introduced to the system at a central point. This air control feature permits the dual duct high velocity system to respond quickly to varying heat loads from within or without the building. Because a pressure slightly greater than that outside is created within the building, unconditioned air is prevented from infiltrating into the building.

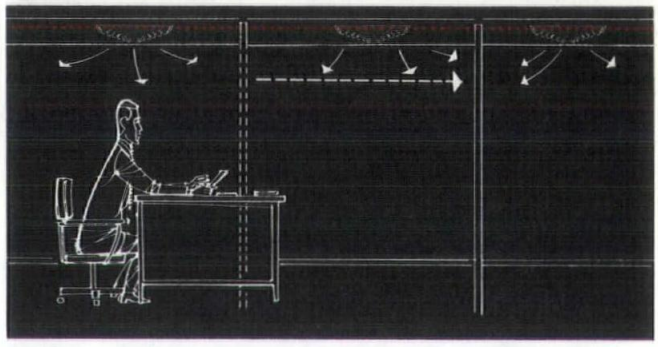
*Proper duct design and tested and rated mixing boxes will help assure satisfactory performance. Use of the high velocity duct manual, published by the Sheet Metal and Air Conditioning Contractors' National Association, Inc., and use of products tested and rated under the Air Diffusion Council Equipment Test Code 1062-R2 will give maximum assurance of satisfactory performance and service.



Inside air pressure is slightly greater than that outside, preventing seepage of unconditioned air into rooms.

Flexibility

Remodeling, changing locations of office partitions or room boundaries, and other internal alterations may be accomplished with little or no modifications to the heating-cooling system when it is a dual duct system. With the movement of partitions, air can be diffused through ceiling outlets, side wall grilles, or troffer diffusers which have been integrated into the ceiling system in a manner compatible with partitioning flexibility of the modular concept.

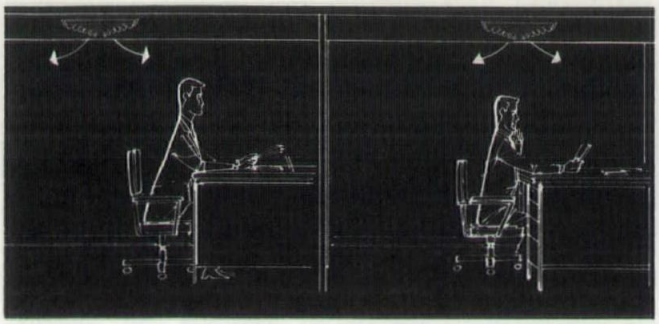


Partitions may be relocated without regard to air conditioning equipment, because the dual duct high velocity air distribution system is out of the way in the space above ceilings.

Design Application And Installation

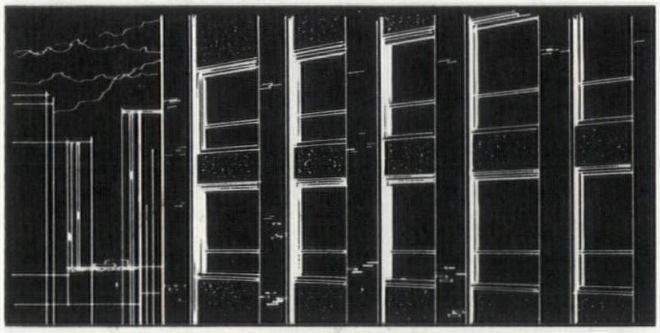
A dual duct high velocity air distribution system may be designed into new construction and remodeling work. Installation of this type of system does

not affect the aesthetics of interior design, because equipment and ductwork are installed in unoccupied areas such as may be found in basements and in space above ceilings.



Dual duct high velocity air distribution systems install easily in unoccupied areas such as above ceilings, do not affect interior design or decor.

External appearance is not affected because only one outside opening is required, located usually near the equipment room.

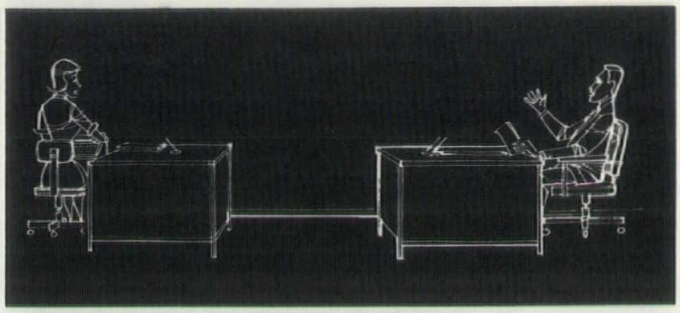


A dual duct high velocity air distribution system does not affect the external appearance of the building, because only one outside opening is required near the equipment room.

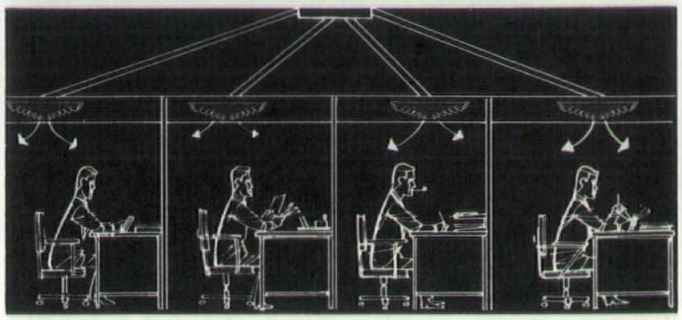
Operation and Maintenance

Quiet operation is achieved through the use of properly designed attenuators in a well-engineered system. The few moving parts in the system create little or no noise.

Maintenance is greatly facilitated because the system operates from a central location. Rooms do not have to be serviced individually, and employees are not interrupted during working hours.



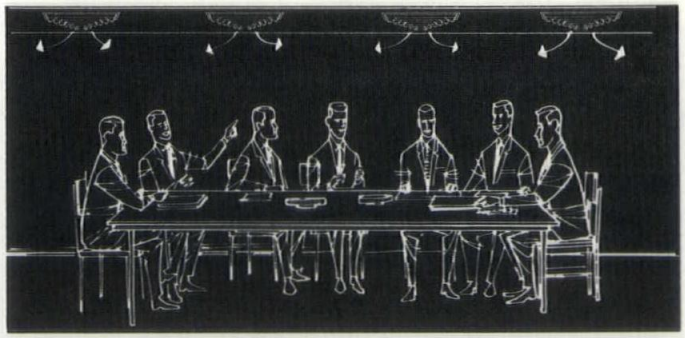
Employees work in a quiet atmosphere when the air distribution system is dual duct high velocity.



Centralization of equipment helps provide for economical maintenance and keeps the serviceman out of employee's offices.

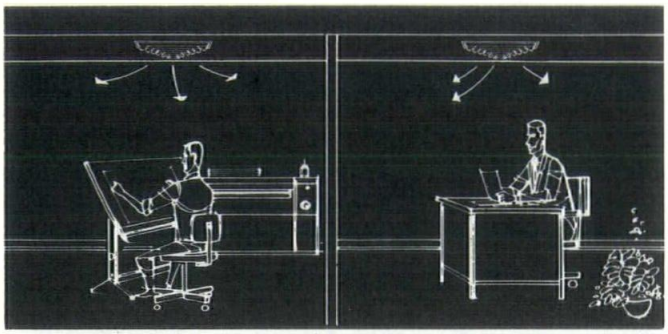
Adjusts to Needs Of Different Areas

During periods of marginal weather it may become necessary to heat one area and cool another. A conference may bring together a large number of people in a relatively small room so that increased cooling is needed to maintain comfort.



The dual duct high velocity air distribution system responds quickly to the change in heat load when several persons meet in a small room.

An activity in a particular room or section of a building may give off annoying odors or fumes which you want exhausted and not recirculated through the system. A dual duct high velocity air distribution system adjusts quickly and efficiently to such varying needs in different parts of the same building, making it easy to maintain desired environmental control in individual rooms and zones.



Pungent odors from a blueprint room are exhausted, not recirculated through the air distribution system when it is a dual duct high velocity system.

Typical Installation Costs

Following are typical costs for installing dual duct high velocity air distribution systems in buildings under construction and in those already completed and occupied.

Indiana State Office Building, Indianapolis, Indiana, new structure, 14 stories.
Gross floor area: 816,000 sq. ft.
Air system cost per gross sq. ft.: $2.95

City-County Building, Indianapolis, Indiana, new structure, 26 stories.
Gross floor area: 1,047,000 sq. ft.
Air system cost per gross sq. ft.: $2.86

Employment Security Building, Indianapolis, Indiana, new structure, three stories.
Gross floor area: 110,000 sq. ft.
Air system cost per gross sq. ft.: $2.82

Federal Post Office Building, Indianapolis, Indiana, existing structure, five stories.
Gross floor area: 405,000 sq. ft.
Air system cost per gross sq. ft.: $2.47

Montreal Trust Company Office Building, Toronto, Ontario, Canada, new structure, 18 stories.
Gross floor area: 243,000 sq. ft.
Air system cost per gross sq. ft.: $2.92

The Bailey Meter Co. Administration and Research Building, Wickliffe, Ohio, new structure, four stories.
Gross floor area: 307,000 sq. ft.
Air system cost per gross sq. ft.: $2.22

Medical Towers Building, Salt Lake City, Utah, new structure, six stories.
Gross floor area: 42,000 sq. ft.
Air system cost per gross sq. ft.: $2.62

Insist on a dual duct high velocity air distribution system today, and enjoy trouble-free comfort long after tomorrow!

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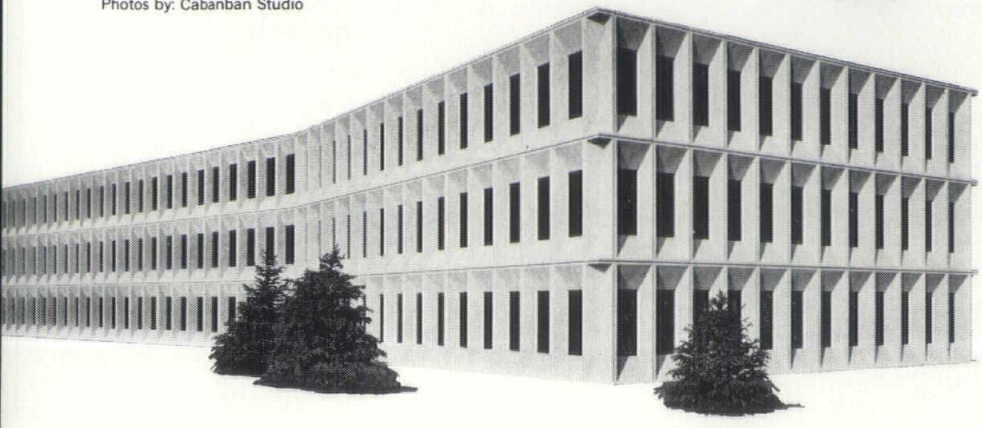

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Is there a difference? You bet...and between us, as the saying goes..."Viva La Difference!"

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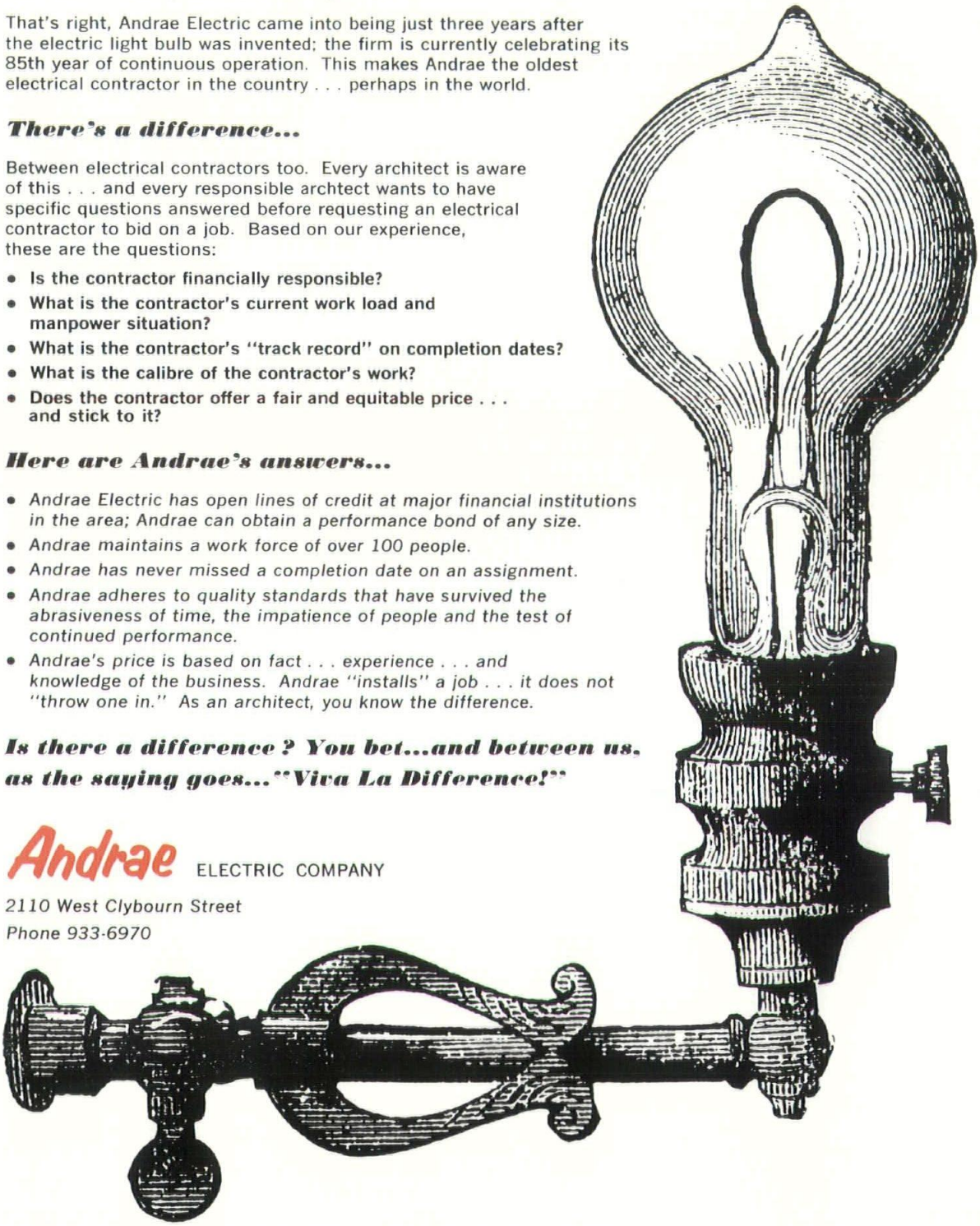

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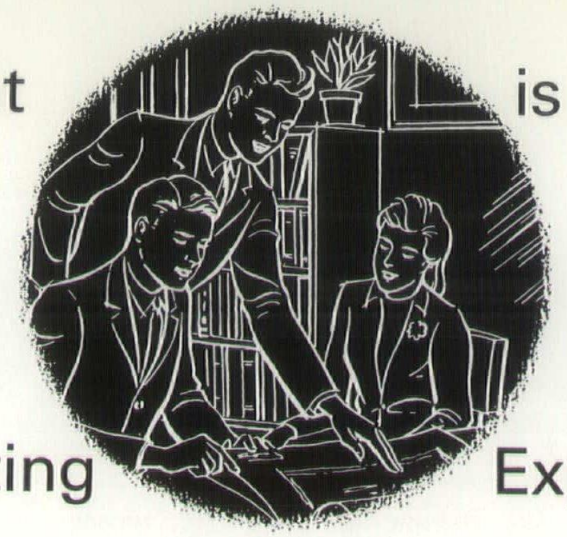

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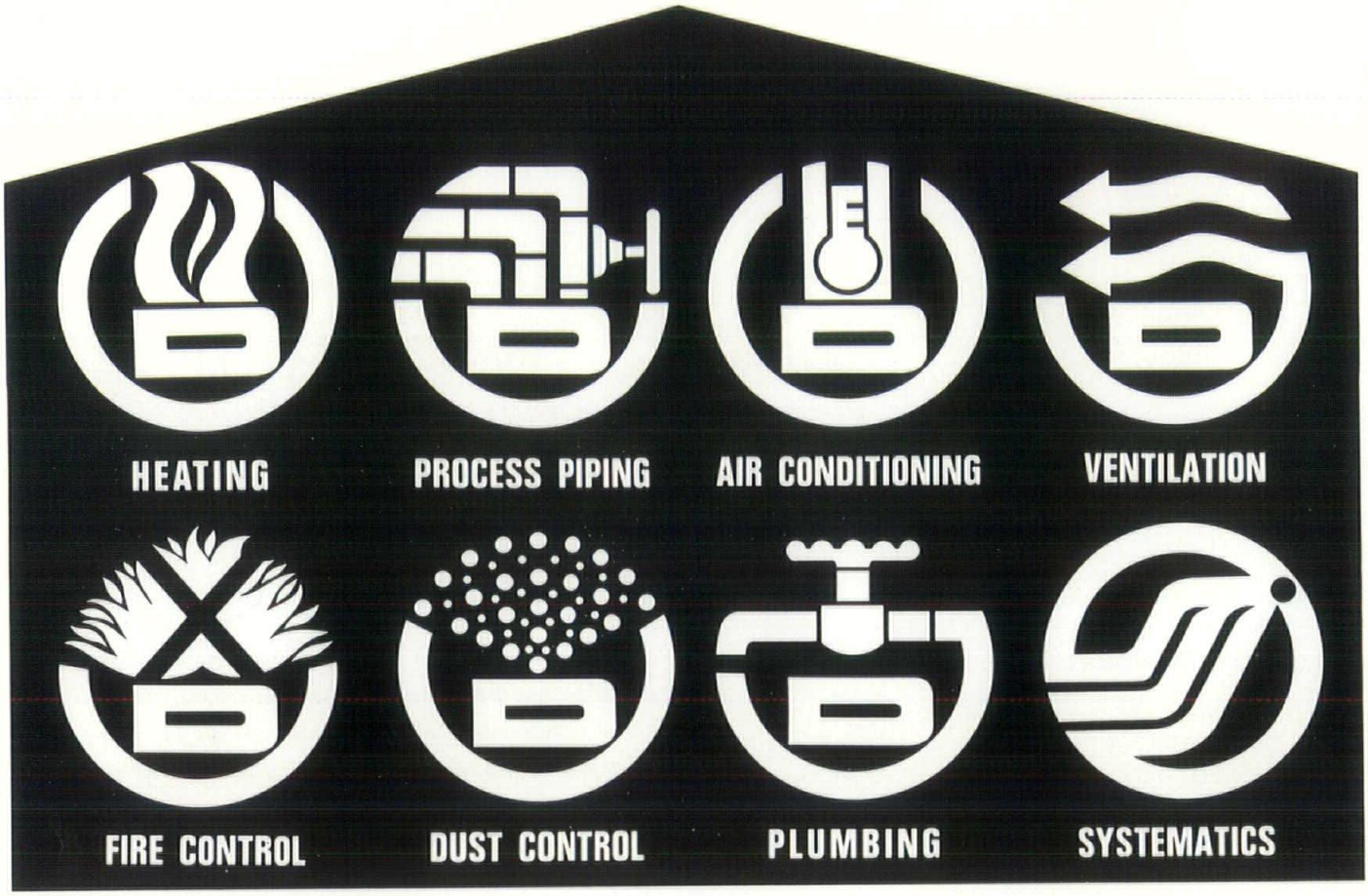

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producers' council

At our monthly business meeting we were informed by Harry Wittwer that our Building Remodeling Seminar has been set for February 10, 1967. It will be held at the Milwaukee Auditorium. Co-Chairmen Harry Wittwer and Pete Alexander, with the able assistance of Murray Kinnich, are planning a fine program and promise to have final details for you very shortly.

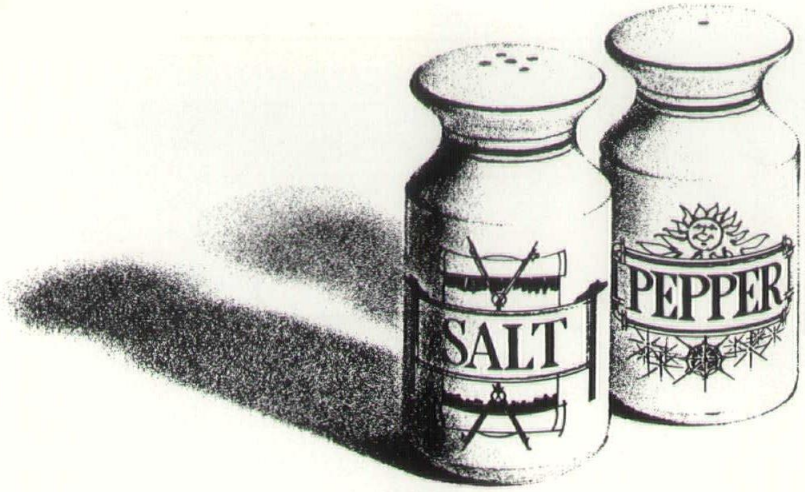
Another Informational Meeting is scheduled for January 19, 1967, sponsored by the Rohm and Haas Co. Details will be mailed soon, and we urge all architects to take advantage of this opportunity.

Joe Bojanowski of Formica Corp. informed us that the Box Lunch Program is gaining momentum and popularity with Architects. Any architectural firm interested in having a group of Producers' Council members meet with their staff over a Box Luncheon contact Bill de Lind of Libbey-Owens-Ford.

Under the leadership of John Speaker, Kentile, Inc., we of Producers' Council are endeavoring to increase Producers' Council membership. Very shortly we shall have a complete roster of our members available. Bob Paeschke is in charge and he will see to it that all architects will receive this roster.

Herb Rother
President

Like salt and pepper we belong together!



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Your aims and ours are one — that of expressing your ideas in a building that accurately reflects your original concept. Our special concern is the hydronic heating and cooling system that makes that building "live and breathe". We need your informed understanding to do our job most effectively. You need our skills to realize the vision.

Are there any areas where you feel problems exist? Are there any suggestions you have on how we may best work together? We'd appreciate hearing from you! Write Mr. Richard Brotherhood, executive director, or phone 933-7573.

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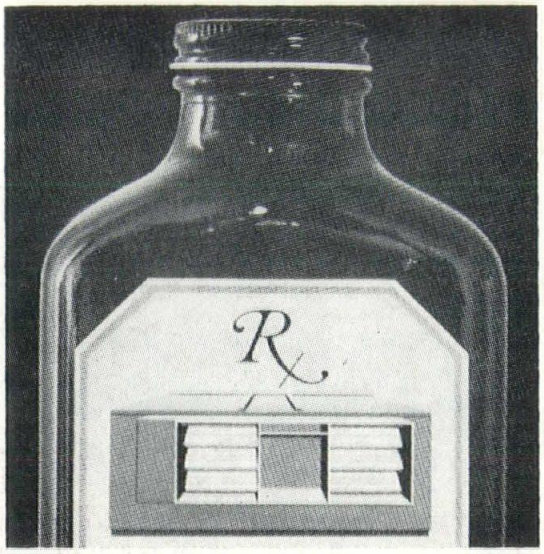

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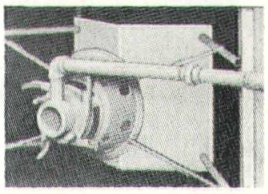

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